

The American Organist



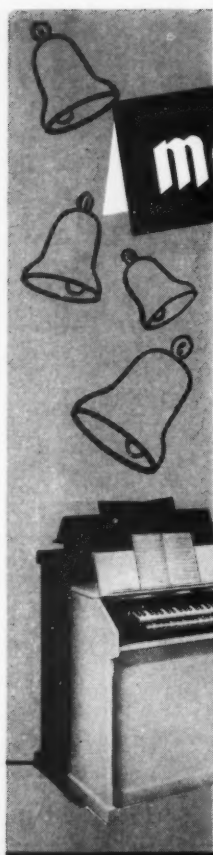
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APRIL, 1955

Vol. 38, No. 4 - 30¢ a copy, \$3.00 a year

This issue on press May 6, 1955



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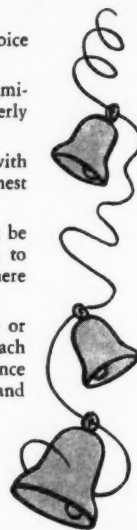
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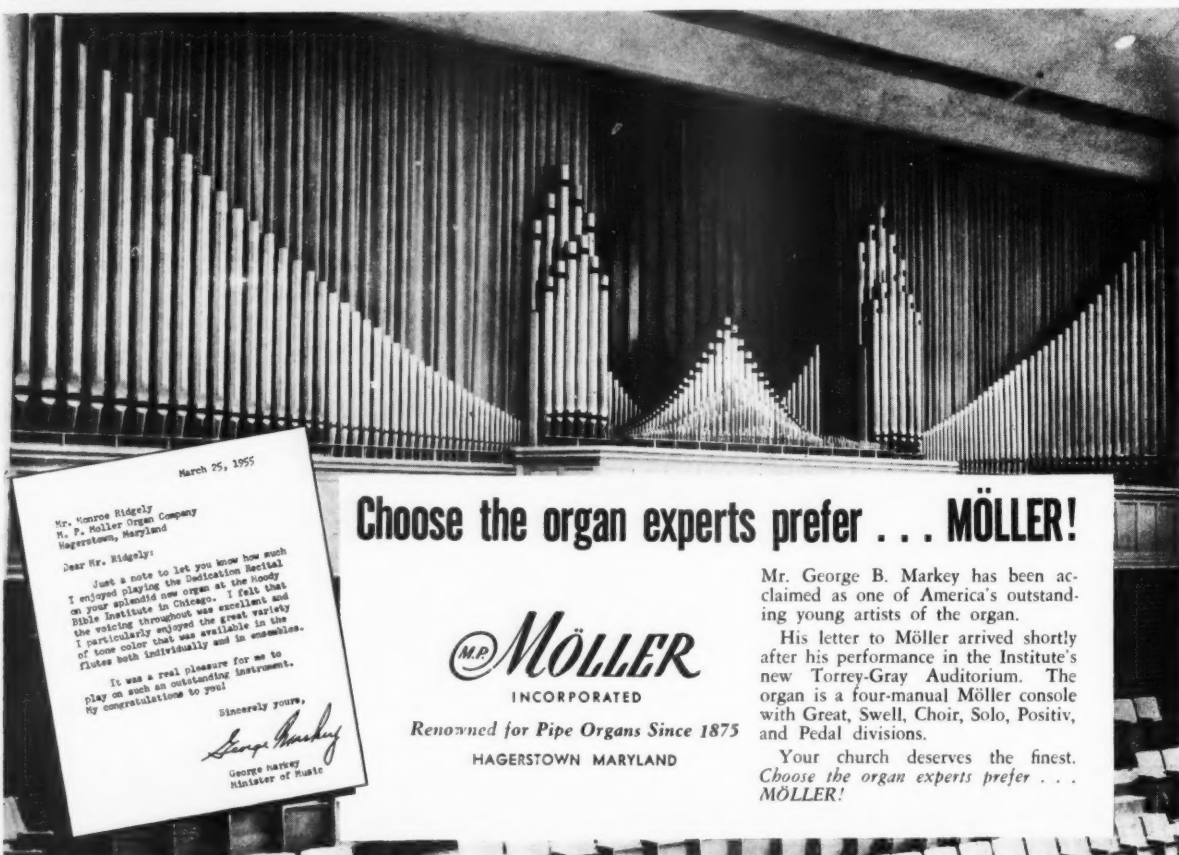
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REPERTOIRE AND REVIEWS

Organ Music

Richard Purvis—*Pieces for Organ*, Three, 12p, md, J. Fischer & Bro. \$1.25 for the set, under one cover. Eleven of the 12 pages are written on four staves, all used most of the time too. First is a Prayer for Peace, "version for a 2m organ," which is delightfully meditative but needs vastly warmer registration than a 4' Flute and an 8' Reed; use strings & woodwind with Tremulant instead. Elegy, written in memory of the universally lamented Richard Ross who died so suddenly at the peak of his career; here we need, as suggested, Voix Celeste, Unda Maris at 16 & 8, and we need to heed Mr. Purvis' injunction to omit that uncoupled Pedal part on 8' tone at open fifths "when playing this work on a 2m organ." An 8' Trompette is called for low in the left hand against the open-fifth Pedal. Mr. Purvis has a real message in this suite. Capriccio on the Cuckoo is another fine one with real use of the organ's capacity for tonal varieties. Depending on the player, this could well be Mr. Purvis' best work to date.

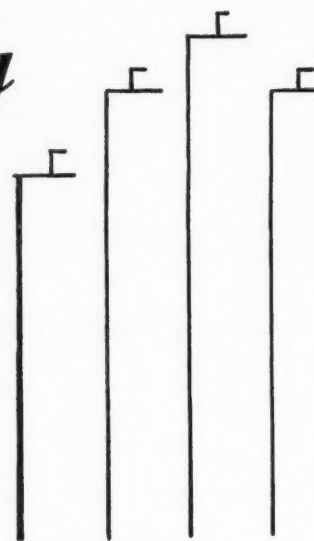
Alec Rowley—*'Symphony' in B-minor*, four movements, 29p, Novello-Gray \$2.00. Symphonies can be written only for orchestras, concertos only for orchestras and a solo instrument, and sonatas only for solo instruments; does this title here mean Mr. Rowley doesn't know any better, or is merely falling for the charlatanism of the late lamented Widor? Three movements: Allegro Moderato, Scherzo, Reculade, and all very proper music for a good Englishman to sign his name to, but how could any adult either write or pay the slightest heed to this: "Much has been left to the taste and discretion of the player. Essential directions only have been given and these may be augmented as desired"? Does anybody in his right mind need be told what to do with notes when he sees them on a score? Even at that, wouldn't it be grand if America had as many composers of top-rank organ music as England has?

Sequentia—a set of six pieces by contemporary composers, md, J. Fischer & Bro. \$2.00 for the set. Garth Edmundson's Sequentia Gigue is an appealing concert diversion, all melody & rhythm, the score wide open and mostly 2-part the whole way through; his Prelude on O Splendor of God's Glory Bright is almost equally good, though church rather than concert, as the title implies. In these two pieces Mr. Edmundson has done some of his best work. Cyril Jenkins' Deirdre of the Sorrows (see your dictionary) is an expressive bit, well written and with a good idea to begin with; Mr. Jenkins likes rich & changing harmonies, uses them well here. William A. Goldsworthy's Under the Olive Trees uses unisons to open and then turns to 3-part writing, developing smoothly along those lines to create a good piece of church music for the right season; he begins by asking for "rich warm color"; it seems to be definitely for religious purposes. Raymond A. Keldermans has two pieces, an Interlude on Ave Maris Stella, and Postlude on Magnificat, the latter making a brilliant prelude for a festival service.

Firmin Swinnen—*Aria*, Df, 7p, md, Gray 75c, a warm melody in the lower octave against arpeggio and chord accompaniment, with true music values rather than manufactured or forced, for those who still find pleasure rather than mental exercise in music. Simple enough, actually, but genuine and unspoiled by over-much laboring over notes; maybe the player will have to do a bit of labor to master it.

Camil Van Hulse—*Preludes for Organ*, Ten, md, 35p, J. Fischer & Bro. \$2.00 for the set, trigger-settings added for the Hammond electrotone. Mr. Van Hulse has taken ten old favorite hymns dear to the heart of every Methodist (and a lot of other Protestants too) and done unto them that which he ought not to have done, and there is no health in them excepting for those who do not know them. Every wise non-composer musician knows very well the only thing you

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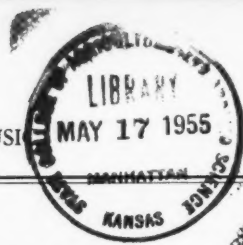
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can do with an old tune when you begin to tinker with it is ruin it—unless you're a Bach, and all the Bachs died long ago. These pages would be unfaithful to their trust if they let a thing like this pass without comment.

Jaromir Weinberger—Dedications, Five Preludes for Organ, 14p, e, Gray \$1.50 for the set, with trigger-settings for the Hammond electrotone, though fortunately they do not ruin the organ score—since probably not one competent organist in five thousand would pay the slightest attention to registration suggestions anyway, unless the music itself was incomprehensible and didn't mean a darned thing. Here we enter the hurricane field and find a girl's name to every example—Miriam, Rachel, Ruth, Deborah, Esther. It seems a pity when a composer establishes a good name for worth of expression and then goes off the handle and applies names to music without rhyme or reason. There are some lovely pages in this set but the names mean nothing; nor is there any acceptable excuse for hammering that F-sharp against G discord so unmercifully. Publishers should develop a clenched-fist attitude and clamp down on these composers who think they're greater than all the laws of musical beauty on which the music world has based its appeal for centuries. However there is some lovely music in this set, so cure the few defects, change the titles to something intelligent, and give your audiences a treat. Good for recital as well as church, if the registration is right instead of dominated by Flutes 8 & 4 which the Composer has foolishly suggested six times for the beginning of his pieces.

ELECTROTONE PIECES

John F. Carre—Nocturnals for Organ: Elegy of Bells, Swans at Eventide, two pieces in one cover, e, 8p, J. Fischer & Bro. \$1.00, and quite good enough for organ instead of only Hammond electrotone. The first opens with rich and varied harmonies, with a sketchy melody riding beautifully overhead, and you can effectively use Chimes; in fact because of the melody on p.2 you'll be almost compelled to use them. Curious that Dr. Carre did not use the age-old hours-chime themes. The second is also lovely though very simple music, the Chimes this time fitting nicely on the accents or off-accents here and there. In these two pieces we come back to the era when men didn't write music till they had something to say; and they didn't try to say it on paper till they had tested & proved it at the keyboard. Dr. Carre isn't getting anywhere at all in these pieces, yet he's giving us some of the most satisfying organ music of the decade. He wanders around among beautiful harmonies and melodies, just as Caesar Franck did in his best pieces, and no pedantically-minded player will know what to do about any of it—but Miss Soosie will know and all our amateurs also will, because music to them is a relief, not a money-making job. Appealing music for both services and recitals.

BELLS AND THE ORGAN

A book by Arthur Lynds Bigelow

9x12, paper-bound, 50 pages, J. Fischer & Bro. \$2.00. It's "a treatise on the use of bells with organ accompaniment," and he means bells, not Chimes. "To explain just how the pleasing and ever-satisfying tones of the bell may be combined with those of the organ to form a new medium of musical expression, is the intention of this book." And dollars to doughnuts you have hazy ideas about the whole business but nothing definite enough to bet on; this book gives it to you, with enough music examples in notation to tell you exactly what's what. Many hymns are reproduced, the text explaining exactly what the bell-tone does in combination with chords on the organ. Organ compositions are also discussed to some extent, with comments on the melting of bell tone with organ tone. It is certainly a fascinating subject and a book that will give the interested organist a lot to think about if he has bells, not Chimes, available.

REITERATION

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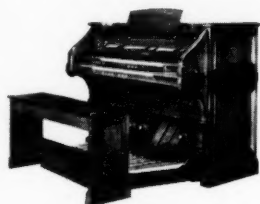
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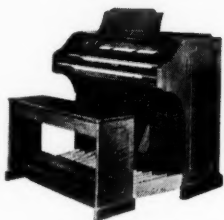
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Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

Enrico Bossi—"Hymn of Praise," G, 8p, m, Grand Orgue 25c, a grand anthem by a master-writer for voices. Those who have real choirs should look up also his great oratorio on "Joan of Arc," which is more useful than anything of its type written since. "Hymn of Praise" is a short work based on a chorale (incidentally his own) and full of delightful imitation. Bursts of praise in contrapuntal manner lead to a lengthy melody for the tenors, the other parts continuing meanwhile their contrapuntal glorification. The anthem finishes with two pages of amens on immense prolonged changing chords.

*W. Glen Darst—"Come Thou Redeemer of the Earth," D, 6p, e, Concordia 20c. Mr. Darst has joined the already swollen ranks of writers who take old hymns and arrange them simply for tired choirs. This, a not too strong melody by Praetorius, reminds one that at times undue prominence may be given to just names. The third verse is well worked out for four-part, then Mr. Darst reverts to two-part, and the inevitable unison ending.

*Richard T. Gore—"Lord God of Hosts," F, 6p, e, Gray 18c, a men's-voice arrangement (yet another hymn-arrangement) of the tune "Welwyn." I am afraid I have become an apostate since leaving the organ bench of the grand old Episcopal church, for I did not recognize it. Mr. Gore has improved it much, making some good part-movement in the first two verses, then a solo in the third verse; the fourth is a stunning strong chorus with obbligato solo part.

Carl Halter—"Come Holy Ghost," Am, 2p, Concordia 16c, the best antiphon we have seen for Whitsunday; recommended to all Episcopal and Lutheran organists.

*Carl Halter—"A Virgin most pure," F, 7p, e, Concordia 20c, another hymn-arrangement; he takes this quaint old melody (we feel he could make a better) and arranges it quite merrily for mixed voices. Having now paid his respects to the past, we hope Mr. Halter will give us a promise of the future.

Paul O. Manz—"Even so Lord Jesus," Df, 6p, m, Concordia 20c. With great relief we turn from arrangements to this lovely bit of chaste writing. Beginning with quiet longing it builds & builds into a climax of rejoicing in His coming. Sopranos have two B-flats but they are placed easily and have tremendous impact.

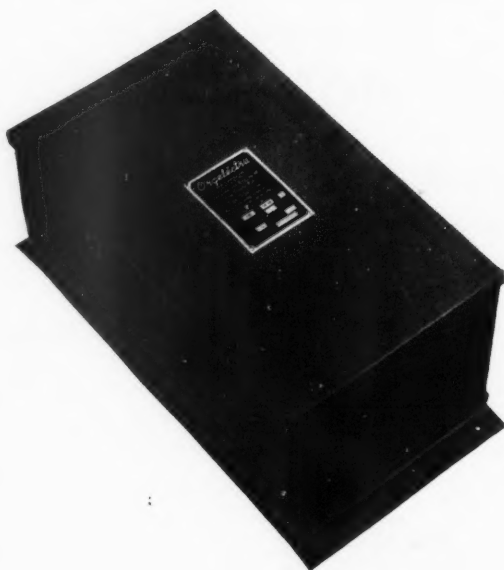
Carl E. Mehl—"Carillon Song," G, 6p, e, Scholin 20c, just what its name implies; text is of praise and finishes with a broad line of alleluias for sopranos, the other voices continuing the clanging of the carillon. Beginning mp the number has grown in intensity throughout. A good novelty for any season.

Daniel Moe—"A joyful Psalm," Am, 14p, m, J. Fischer & Bro. 30c, divided into two parts, the first reiterates the same phrase in 6-8 tempo with harmonies a succession of major sevenths and seconds; one waits in vain for a concord. The second part is lento and we could enjoy it very much if the writer were not so obsessed to parade again his sevenths and seconds.

*Netherlands-ar.Creston—"Prayer of Thanksgiving," D, 7p, e, J. Fischer & Bro. 20c, another setting of this familiar old hymn, differing from the rest only by a moving eight-note figure for bass in the last verse. Why not use this as an accompaniment for the congregation as they sing the hymn? Incidentally one can but wonder at the marking pp for a text like "the fight we were winning."

Joseph Roff—"Grant unto Thy people," Dm, 5p, e, Concordia 30c. After fretting ourselves over evil-doers (the hymn-arrangers) our troubles melt away before this setting of the tender old collect. We shall not describe it, saying only that it is the best setting we have ever seen. All litur-

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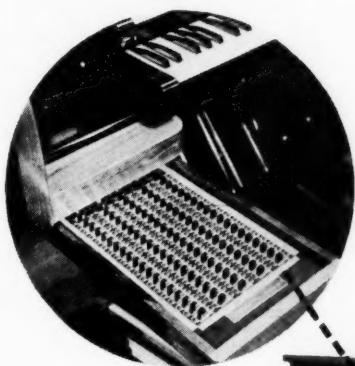
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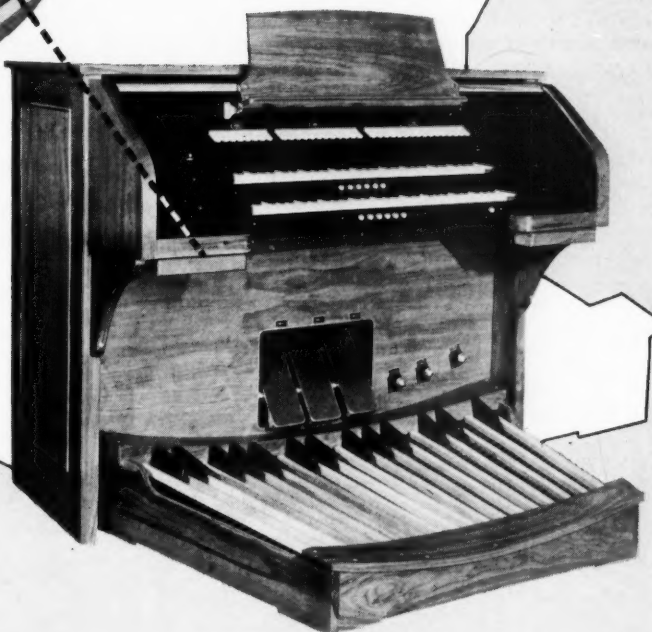
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gical churches should use it. And to the Evangelicals we say it can be used wherever tenderness, serenity, and deep confidence are desired. We have not the pleasure of knowing Mr. Roff, but would certainly enjoy meeting him. Get a copy of his anthem, play it over quietly and feel its effect on you.

Noah F. Ryder—"Prayer," Ef, 3p, e, J. Fischer & Bro. 15c, a hymn-anthem setting of a confident prayer; first two verses in quartet style, then a sweet soprano solo against a humming accompaniment, closing with a return to the first theme.

Leland B. Sateren—"To such belongeth the kingdom," Em, 4p, e, Concordia 20c, a quiet unison anthem dividing into four parts on the last page; suitable for baptismal services and children's day.

*Virgil Thomson—"My Shepherd will supply my need," G, 7p, e, Gray 18c, another hymn arrangement. Perhaps Mr. Thomson will come home now; he has certainly done his duty by the Appalachians. This number is for four-part women's voices. Writing in four parts for women is difficult. We know of no one who has done it any too successfully since Verdi's "Ave." The anthem of our comment here is quaint, but we cannot see that it has anything different to say than the many other Appalachians.

*Tye-ar.Thomas—"To our Redeemer's glorious Name," G, 4p, e, Concordia 18c. Mr. Thomas gives us a Tye anthem that still carries the freshness and buoyancy of the strong English style. Fine text, good meaty music, and easy to learn.

Richard Weinhorst—"Benedictus," G, 3p, m, Concordia 18c, a setting with both Latin and English texts; strong but with awkward spots. Quite usable however.

*Dr. Healey Willan—"Sing to the Lord of harvest," Bf, 6p, m, Concordia 18c. Dr. Willan, of all men the one we most wish would stick to his magnificent gift of creation, gives us another of the interminable arrangements. It is done in his strong manner, and you will all enjoy it. But Dr. Willan, please "go and sin no more." There are few who can equal your composition, and we do need it so badly.

Finally, lest we seem to protest too loudly against the hymn-anthems, we give you some figures. Of the last fifteen works coming to our desk, seven have been hymn-arrangements. At times the average is higher. We shall soon have to edit a new hymnal to keep up with this situation.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

A—Arrangement.
A—Anthem (for church).
AH—Anthem for Hebrew temple.
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
B—Everything over 4-part.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—A—Mother's Day.
C—Christmas.
E—Easter.
G—Good Friday.
L—Lent.
N—New Year.
P—Palm Sunday.
T—Thanksgiving.

After Title:

c, q, cc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, t, b, h, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o, u—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p—3 pages, etc.

3p—3-part writing, etc.

Af, Bm, Cs—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article.
b—Biography.
c—Critique.
h—Honors.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.
b—Bass solo.
c—Chorus.
d—Duet.
h—Harp.
j—Junior choir.
m—Men's voices.
off—Offertoire.
o—Organ.
p—Piano.
q—Quartet.
r—Response.
s—Soprano.
t—Tenor.
u—Unaccompanied.
v—Violin.
w—Women's voices.
3p—3 pages, etc.
3p—3-part, etc.
Hyphenating denotes duets, etc.

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APRIL 1955

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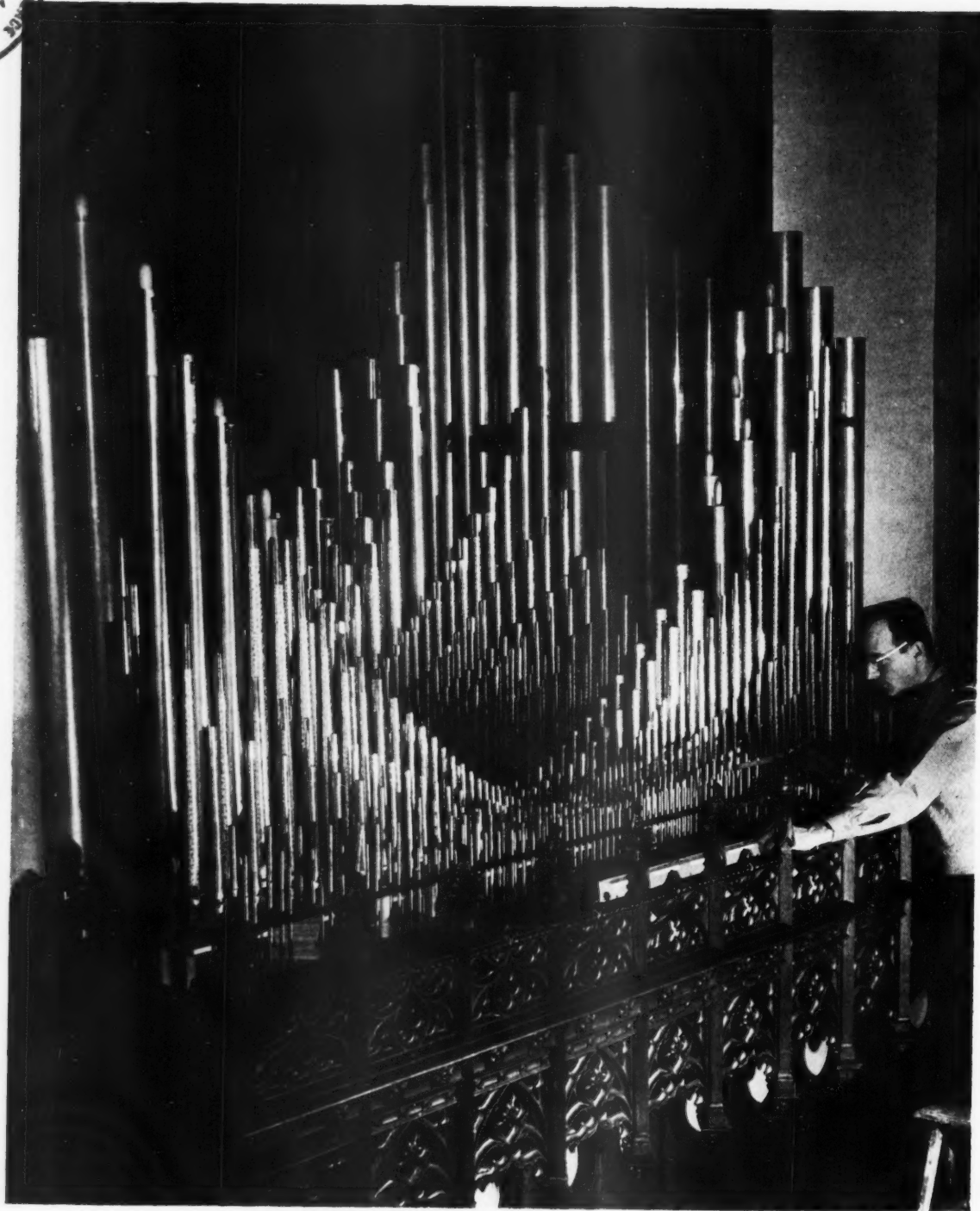
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ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



PROXIMITY LENDS ENCHANTMENT HERE

Lovely woodwork of Springfield Christ Church Cathedral's Austin facing into choir, Positiv pipes in foreground, Great behind them, and three Pedal wood Diapasons in left center background—if you can see them. Frank W. Kutschera does a bit of tuning. These are only the beginning; stoplist and more photos to follow.

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THE AMERICAN ORGANIST, April 1955

Registration that Won Highest Honors

Recorded by Dr. ALEXANDER McCURDY

In the course of a half-dozen lessons with Lynnwood Farnam

ALMOST twenty-five years ago Dr. Alexander McCurdy, by T.A.O. request, gave our readers a measure-by-measure—and even beat-by-beat—report on the registration Mr. Farnam used & taught on Karg-Elert's Legend of the Mountain. One reason for the request was that Dr. McCurdy was already famous for his own organ-playing and had, in our office, a reputation for being able to get things done promptly and with unusual precision on detail. If he did anything, you could be sure it was detailed and right.

The average organist today has no conception of the eminent position Mr. Farnam held in the profession. The most promising young organists of the day went to him for finishing touches. But strangely, and totally incomprehensible to T.A.O., none of his pupils now follows Mr. Farnam in either his peculiarly clean-cut precise technic & phrasing or his unsurpassed flair for registrational colorings. Organ-playing goes by cycles, we hope, and both his technic and registration will one day return.

When the Austins transferred a player-roll, cut by Farnam, to a phonograph disk so all the world could actually hear Farnam's art, the fun began. Some of us were positive we had never heard Mr. Farnam use that type of registration, though we all instantly spotted the flawless technic; what we needed was proof that memory was not playing tricks on us. Both by phone and by mail we received confirmation of our memories of Farnam. But the elusive final proof in the form of a marked copy of organ music upon which either Mr. Farnam or his pupil had noted the detailed registration was missing—until a chance search of our own files unearthed the report Dr. McCurdy had given. Exactly what we wanted.

Our set of three stoplists in January 1955 proves that Mr. Farnam could never have used registrations imposed on the original roll, for the voices simply were not a part of any of the organs Farnam played. What he did use is herewith proved beyond contention by what Dr. McCurdy did for our readers a quarter of a century ago. If Farnam liked beauty of tone and variety in one composition, he would not have turned to the distorted in another of like character.

No living organist dare take offense at the statement that today no concert organist stands as high above all his fellows as Farnam did above his. But he was most appreciated in his own home town of New York City where organ devotees had greater opportunities to hear and compare all types of organists on all types of organs in all types of programs.

He wasn't a stuffed-shirt, nor was he ever a one-school organist who liked and played only a limited segment of organ repertoire. Actually he was one of the best jazz-players of the day, though that art he wisely exhibited only among his trusted friends.

"Some of the most interesting hours spent with Lynnwood Farnam, outside of my lessons," wrote Dr. McCurdy for these pages, "were on railroad trains and in automobiles. One auto trip that stands out particularly was from Bethlehem,

Fame is sometimes ridiculously unimportant but on rare occasions it is rightly accorded, which was the case with Mr. Farnam; especially today is a study of his registrational colorings vital to the welfare of the whole world of the organ.

Pa., to Newark, N.J. We had attended the Bach Festival, which was his 'greatest thrill of the year,' as he put it. Such interesting three hours were those—driving along, discussing this, that, and the other about the 'Mass,' the cantatas, the chorales, the 'grand' effects which Dr. Wolle obtained from the choir, and Dr. Wolle's tempos, his retards and his accelerandos. What a delight Dr. Wolle was to Mr. Farnam, with his slow tempos, in the fugues, that make for clarity—the thing for which Mr. Farnam was always aiming. How interesting was the long discussion about the accompaniment; and how he did enjoy the big Pedal Open, when Mr. Shields would play the bass part an octave lower than the chorus! Mr. Farnam would sing bits of 'Mass' here and there to illustrate some point. I learned so much on this little trip.

"Again I remember a trip from New York to Detroit and Ann Arbor, then on to Chicago. Mr. Farnam always had so many letters he saved for his pupils to read, and programs from churches everywhere, as well as recital programs. He had a lot on this trip for me. How interesting it was to get his reaction about church programs, for instance; the little mistakes in printing he would find, the different ideas he had about the groupings of particular words, the criticisms of the selections in general. It was so nice to sit quietly with him and talk about this by the hour.

"One program I remember he liked so much was that of Albert Snow, from the Emmanuel Church of Boston. The program was made up completely of autumn numbers, such as Comes Autumn Time by Leo Sowerby. It was rather an original idea, and Mr. Farnam was always interested in things that were out of the ordinary.

"Another train trip was made from London to Liverpool (we had appointments to see the Liverpool Cathedral, and the factory and old-instrument museum of Rushworth & Dreaper). He had with him the numbers for the Bach and His Forerunners series. We went over and over these programs. He wanted them exactly right. Also he had the sketch program for his faculty recital at Curtis Institute, Philadelphia. He could not remember the name of one of the numbers, so he had the theme written in; he would find it when he returned home.

"This last summer he started a plan to better remember persons' names. One would think, from the prodigious amount of memorizing he did, that he would not have any trouble in remembering names. However, he thought he should improve himself in this respect; so, when he met a person, he made sure he got the name correctly; then at the first opportunity he wrote the name in his little date-book, or

he would jot the name down on some slip he happened to have, and later put it in his book. On this trip he showed me his list; it was tremendous. He had been on the Continent, playing recitals, and had met a great many people; then he had been in London a week or so. He talked a lot about his experiences with many of the persons he had met.

"It is a great satisfaction to have had these intimate contacts with so great a friend and teacher."

The perfectionist in any art, the man who reaches the top, is so often a deadly bore; the foregoing comments on Farnam by Dr. McCurdy are included here to give a better picture of the organ's greatest perfectionist. It is doubtful if any other will ever work hard enough to achieve what Farnam did. Here Dr. McCurdy's report on the Farnam manner continues.

"When Mr. Buhrman asked me to take a composition and give Mr. Farnam's registration, bar by bar, I was afraid it was an impossible thing to do. However, I found it quite the opposite. The following notes are the result of about half a dozen lessons.

"It must be understood that every change must be made quickly, and smoothly. If one finds it difficult to make some of the changes in stops, one should try to do one more thing—try to put two stops on in place of one; or having a penknife at the side of the console, put it over to the other side and make the change also in the given amount of time; that is, make it more difficult, then perhaps the impossible will be easy. Every change that is made must look simple. As he said to me many, many times: 'Do it again, and make it look easy.'"

We do not know why Dr. McCurdy selected Karg-Elert's *Legend of the Mountain* for his example, but presumably he was studying it at the time and it was the type of music affording Farnam's peculiar intricacies of registration and expression maximum exemplification.

Readers must remember Mr. Farnam was always improving his organ's resources and versatility, just as he was always improving his own art. So if comparisons are made between the following and the 1923 stoplist given in our Jan. 1955 pages, allowances must be made not only for that but also for T.A.O.'s constant efforts to improve stoplist presentations.

REGISTRATION FOR

Karg-Elert's Legend of the Mountain
As planned by Lynnwood Farnam for Alexander McCurdy
Set the pistons for the following:

Swell:

- No. 1: Voix Celeste, Aeoline.
- No. 2: No. 1, plus Viole Celeste, Viole d'Orchestre.
- No. 3: No. 2, plus Gedeckt, 4' Flute.
- No. 4: Gedeckt, 4' Flute, Tierce, Tremulant.

Choir:

- No. 1: Harp.



FOUR HANDS AND ONE MAAS-ROWE

A jazzband leader and his organist in Studio City, Calif., try some of the many effects available in the new Maas-Rowe Vibrachord model—Dolce, Celesta, Harp, Muted Harp, Celestial Bells, and the "Vibrachord tone-quality unlike that of any other instrument." Mechanism is housed in a compact cabinet that can be located wherever desired.

No. 2: Dulciana, Unda Maris.

No. 3: Clarinet, Concert Flute, Tremulant.

No. 4: Concert Flute, Quintadena, Dulciana, 4' Flute, Clarinet, Tremulant.

Pedal:

No. 1: Gedeckt (in Swell chamber), Dulciana (Choir), 8' Dolce (Choir).

No. 2: No. 1, plus Bourdon, 8' Flute.

Set by hand:

Swell: Gedeckt, 16' Contrafagotto, Tremulant.

Choir: Dulciana, Unda Maris, Harp, Tremulant.

Pedal: Piston No. 1, plus Choir to Pedal.

Solo: French Horn.

For ease of description and to obtain proper tempo, each eighth-note is numbered.

1. R.h. on Swell, l.h. on Choir (shades closed), on 3rd beat open the Choir shutters.

2. 1st beat, have Choir chamber fully open. Open Swell chamber, fully open on 3rd beat.

3. Close both chambers, 4th beat.

4. Completely closed on 1st beat. Open Choir on 2nd beat, close. Open on 3rd beat, close. Open on 4th beat, close.

5. Start 2nd beat with Swell closed, then open. Close repetition between 3rd and 4th beats in r.h.

6. Open Choir chamber, 1st beat.

7. Start closing Choir on 3rd beat.

8. Completely closed on 3rd beat. 4th beat add Swell 16' Bourdon with r.h. while phrasing between 3rd and 4th beats.

9. Open Swell on 1st beat, with r.h. legato between 4th beat of measure 9 and 1st beat of measure 10.

10. 4th beat l.h. and Pedal about half length, then close Swell and Choir while holding r.h. into beat of measure 11.

11. Open Swell and Choir together on 3rd beat. Legato is necessary and possible between last half of 4th and 1st beat of measure 12.

12. Close Choir and Swell together, beginning 3rd beat. Completely closed beginning of 4th beat. L.h. and Pedal 4th beat about half length. Take Harp off Choir (Piston 2 Choir).

13. Open Choir on 1st beat, fully open on 4th beat.

14. Close Choir chamber beginning with 3rd beat, completely closed 4th beat.

15. Start Solo on Swell, l.h. still on Choir, both chambers closed, then open both chambers together, fully open by 1st beat of measure 16.

17. Cut l.h. and Pedal short 2nd beat. L.h. reduce Swell to Contrafagotto only, then both hands on Swell 3rd beat. (Open Choir chamber for Pedal Dulciana.) Play Pedal part also with l.h. on Swell, octave higher.

18. Close Swell on 3rd beat, completely closed by 1st beat measure 19. On 3rd beat Piston 4 plus Mixture, keep both hands on Swell. Start with chamber closed, fully open by 1st beat measure 20.

21. Closed by 3rd beat. Take chord 3rd and 4th beats with r.h. L.h. prepare Choir for Clarinet only. At the break between 4th beat of measure 21 and 1st of measure 22, take off Mixture and Tierce from Swell.

22. Choir only. Start with chamber closed. Open by 1st beat of measure 23, then closed by 1st beat of measure 24.

24. 2nd beat on Swell. Swell closed, then open; then open Choir for good balance.

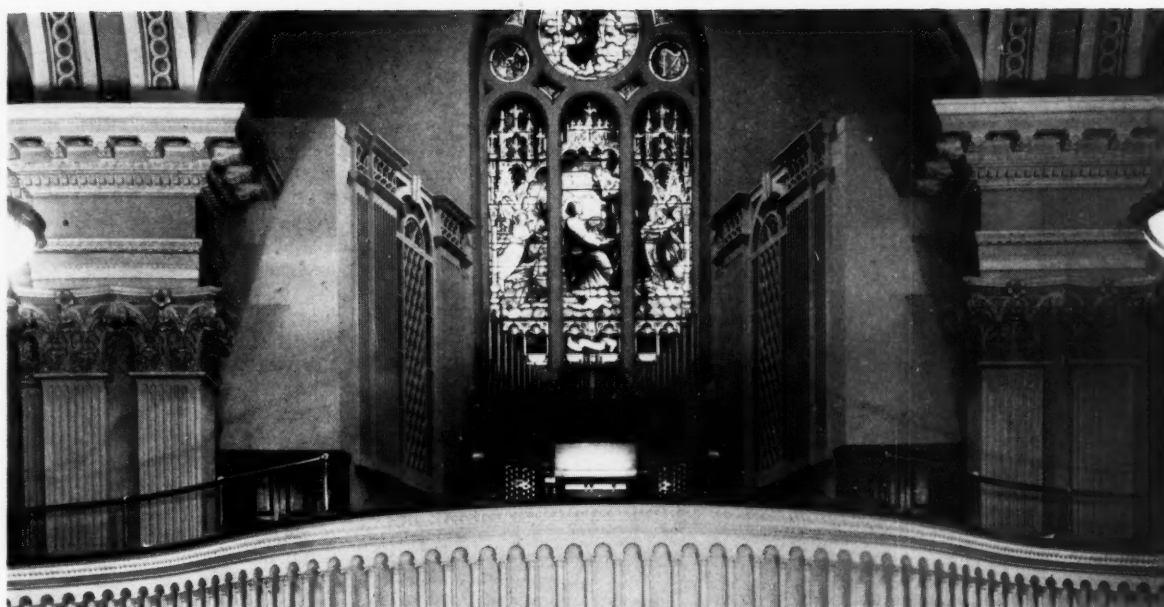
26. Echo effect on Swell.

27. L.h. on Choir; then at end of measure 27, Pedal Piston 2, Swell Piston 3, Choir Piston 1.

28. Both hands on Swell 1st beat. Swell chamber closed, open on 3rd beat, fully open 1st beat of measure 29.

29. At end of measure 29 Swell Piston 4.

30. R.h. Swell, loco. L.h. Choir (instead of playing chord as written, make arpeggio two octaves with same chord). 4th beat l.h. Swell.



WHERE THEY BELONG

Choir and 3-64 Kilgen in rear gallery, St. Monica's R. C. Church, Philadelphia, Pa., Swell in left chamber behind grillework, Great and Choir in right, Positiv almost invisible under window, console in front center where the organist, Anselmo Inforzatio, has maximum control of both choir and organ. Orgoblo for wind, Orgelectra for action-current; stoplist in later columns.

31. 2nd beat l.h. on Swell. 4th beat l.h. Solo.
32. Same as measure 30 (4th beat l.h. on Swell).
33. 2nd and 3rd beats on Swell. L.h. 4th beat Solo. End of measure 33 Swell Piston 3. Choir Piston 4. Swell to Pedal.
34. Start with both hands on Swell, chamber closed, then fully open by 3rd beat. Choir fully open beginning 1st beat measure 36.
36. R.h. Choir, open Register Crescendo Pedal one station, i.e., enough to bring unison couplers on.
38. Both hands on Great.
39. Big retard 3rd and 4th beats. End of measure, Register Crescendo Register off.
40. R.h. Choir, l.h. Swell.
41. L.h. 2nd beat, and 3rd beat on Solo.
42. L.h. Swell, end of measure Choir Clarinet off with r.h.
44. 4th beat l.h., add C-sharp. End of measure Choir Piston 4.
45. Beginning 3rd beat, Choir fully open. L.h. plays soprano also on Swell, ending 3rd beat measure 46. Cut a little short, make break between 2nd and 3rd beats while pressing Swell Piston 2, Pedal Piston 1.
47. 1st beat r.h. on Choir plays only the E. L.h. plays C, F-sharp, and A. Close Choir on 1st two beats, completely closed by end of 2nd beat, then take r.h. off, press Choir Piston 2, add Choir 16' and 4' couplers, then both hands on Swell for 3rd beat. Then take all notes with r.h., playing the A-flat with r.foot; during this time add Swell to Choir 8', put wedge on bass G on Great. Between 4th beat of measure 47 and 1st beat of measure 48 take off strings on Swell and put on 8' Gedeckt and Vox Humana.
48. Play 1st beat of measure with r.h. while adding Choir to Pedal with l.h. 3rd beat two hands (Choir). Open Choir and Swell beginning 3rd beat; during next two measures open Choir and Swell part way, then closed by end of 4th beat of measure 50.
51. 2nd beat open and close Choir. 3rd beat open and close Swell. 4th beat open and close Choir.
52. 1st beat add 4' Flute on Swell. Open Swell fully. Partly closed on 1st beat of measure 53. Completely closed by end of 4th beat.
54. 1st beat 4' Flute off. Open Choir. Completely

open by 3rd beat. Closed by end of 4th beat, measure 55. During rest add Choir to Great. Both hands still on Choir.

56. Open Choir. Closed by 1st beat of measure 57.

57. 2nd beat open and close Swell. 3rd beat open and close Choir. 4th beat open and close Swell.

58. 1st beat open and close Choir. 2nd beat open and close Swell. 3rd beat open and close Choir. 4th beat open Swell then open Choir, then close Swell. (Hold chord with r.h.) During the last eighth of measure 58 and the first sixteenth rest in measure 59 the following changes take place: take off both Swell stops, one beat a time, then close Choir. Swell to Choir off, Swell to Pedal off. Choir 16' and 4' couplers off. Add strings and flute on Swell. L.h. Swell. Chamber closed, then opened, fully open by 4th beat. Big retard starting with 4th beat.

61. Close Swell on 1st beat. Let l.h. go on low C when chamber is closed, taking r.h. from Choir at same time. Take wedge off, play last two chords on Choir playing loco. Start with Choir closed, then open, fully opened 1st beat last measure, then close. Open Swell, so that Pedal 16' Gedeckt will come out stronger. Remove Swell Tremulant if noisy.

If all this registration & interpretation seem overly-fussy it means only that the reader is inexperienced or incapable of original thinking; he is thinking about things when instead he should be feeling them. Farnam was anything but a fussy feverish player; actually the criticism leveled against him most frequently was that he was mechanical and cold, indifferent to feelings. That was because he held his body rigidly frozen on the bench, with not even one bobbing of head or flinging of hands. He was so buried in his music that he entirely forgot himself. In return, the world of music that knew him so well in his beloved Church of the Holy Communion, New York City, will remember him affectionately so long as even one of his audience remains alive among us.

One final word of caution. The voices & stops listed here are perfectly well known to every reader, as is also the fact that no two organs, no two Bourdons, no two Vox Humanas or Oboes or Voix Celestes are ever exactly alike. The purpose is shading & coloring, not copying.—T.S.B.

"THE BEST INVESTMENT"

"Keep it up; the truth is always the best investment."
—Joseph C. Gould, Mobile, Ala.

West Coast Choral Music

By WILLIAM A. GOLDSWORTHY

A master of church music who gives much to think about

WE RECEIVE queries on the quality of choral music on the West Coast. We might reply facetiously that we cannot say, as we rarely hear any. Indeed if one restricts consideration to music we do hear that is fitting church music, the comment could be correct. This might moreover be a general application to churches both east and west.

There are a few choirs where the standards are as high as those of St. Paul's Chapel, Central Presbyterian, and the Ascension, in New York, but they are very few. The influence of the type of thing usually done by the multiple-choir group is outstanding in almost all evangelical churches. Effects, effects, and more effects are the predominating factors. Diminuendos followed by long hums, crude descants by a few feeble sopranos, tear-jerker anthems, and—the curse of modern composers—the poor hymn-anthems, are the order of the day. The better choirs do these things well, the rest do them. The direction is generally that of much arm-swinging, a solo in itself, which however accomplishes nothing, for the choir's eyes are fixed on their copies. But the clergy is impressed, and the congregation, so justifying the good-sized salaries paid the "conductor." The organist, who carries the load, gets only a laborer's wage here on the West Coast.

In the good old Episcopal church we are getting all the canticles sung to semi-Gregorian chants in which the congregation joins, with varying degrees of success. They do well on the "Venite," except for the first two reciting notes. But the "Te Deum" (supposedly the great festal hymn of the church) is sung to a double-chant! This is something to hear in most churches. What a let-down. I dare say even the

Almighty waits till after the second lesson to get in. We could at times be tempted to go East where the "Te Deum," when done, becomes a great burst of choral praise. And there too we could escape the arm-swinging (for the benefit of the West and the South, we refer to the practice in the East of employing but one person as organist and choirdirector, thus achieving a more unified performance than when two people carry it on). There are many thrilling settings of the "Te Deum," from Stanford in B-flat to James in C. But among the clergy there are those obsessed to have the full service sung by all. Consequently the choirs have an easy time of it; they sing but a short anthem at the offertory. But there must be a big choir; the chancel must be kept full to make a proper ecclesiastical setting.

And we have not left the Joneses behind us in the East, either. Out here we have them; and we keep up with them. From Dec.1 the "Messiah" virus breaks out in all its fury. We become more English than Nova Scotia. While we had a great deal of it East, we have more of it here. For one month (all through Advent and up to and including Christmas day), we have "Messiah" excerpts at every service in town, city, and hamlet. Churches in given sections unite and give us performances by choruses numbering from 40 to 200 voices. We know of twenty such groups; there must be many more. All the choirmasters are on the committee, each hoping to be named conductor next year. In the evangelical churches the Christmas hymns begin Dec.1. We heard "O come all ye faithful" on Dec.12, and it was interesting to join in "Yea Lord, we greet Thee born this happy morning."

The stores of course take advantage of this pre-Christmas spirit. I made a faux-pas when walking on State Street with a friend a few days before Thanksgiving, asking him why they decorated so elaborately for this fete day. His reply was that the decorations were not for Thanksgiving but rather for Christmas, the idea being that the lights could go on the



HONORING ALFRED GREENFIELD

Mr. Greenfield, first known to T.A.O. readers as an organist, later as the unsurpassed conductor of the New York Oratorio Society, here holds the Scroll of Honor awarded him by New York University Glee-Club Alumni after conducting his twenty-fifth annual concert of the Club in Town Hall, New York, Dec.10, 1954. Plate by courtesy of the University.



LaVERNE C. COOLEY & HIS BALDWIN
in Batavia, N.Y., his brother looking down on him from the picture on the wall. Baldwin was completed in March with the installation of the reverberation-speaker which "adds immensely to its tonal quality, as it sounds as if in a big stone church. Two speakers are mounted above an adjacent stairway, one speaker straight, the other reverberation, 40-watt amplifier mounted in back of console. Too bad more organists don't enjoy playing enough to get their own instruments."

next day after Turkey Day. If you think New York is bad with the merchants taking over Christmas, you should see Los Angeles. Radio and television in addition to other media proclaim at their loudest and largest the birth of reckless giving and instalment buying.

Now during Lent we get a resurgence of—yes, the "Messiah," the Lenten section of it sung by choir after choir. This, and a few renditions of Bach's "B-Minor Mass," seem to be the total repertoire for choral performance. There are a few presentations of other works by a very few groups, but these are hardly important enough to be classified as church choral material. The anthems programed show no acquaintance, on the part of the one selecting them, with the long stream of choral song. A leading organist admitted to utter ignorance of the Tudor school, nor did he know of early American developments, nor even of those up to today.

I was skeptical when the head of a publishing house told me it took five years before a new work reached the West Coast, but am now having to admit his statement was not without foundation. We here are still a young country; the great out-of-doors absorbs us. But, as I suggested earlier, the greater handicap is the use of the multiple-choir system as the advertising department of the church; and the measure of a choirmaster's worth is his ability to keep hundreds in procession, regardless of their use in the service. The influence of Hollywood is prevalent—sensational effects, with groups vying one with another; one looks in vain for some place to "be still and know that I am God." The part of music in service is that of an handmaid. And when we get rid of our theatrics, we may return to more of the music that satisfies in our churches. We have lived long enough to know that excitement makes only a fleeting impression. The Roman church has been wise in its limitations of its music. We Protestants may not so contain ourselves for many years (both East and West are equally guilty). Perhaps if we had many more Fosdicks, Coffins, and Buttricks in the pulpit, we might hope their influence would spread to the choirloft.

N.B. For our own satisfaction, may we say that there is one other section of these fair United States much worse than our West?

N.B.2 After two years the goose-step is firmly fixed. And after watching the effort of those attempting it, we realize it is exceedingly well named. The connection between it and worship? You answer, we give up.

Phonograph Recordings

For T.A.O. REVIEWS

Disks, like music and books, are reviewed here only when copies have been received for that purpose
AEOLIAN-SKINNER ORGAN CO.

The King of Instruments, Vol. 4

Edgar Hilliar, St. Mark's Church, Mt. Kisco, N.Y.

12" l.p. 48-stop Aeolian-Skinner, record made and sold by Aeolian-Skinner, Boston, Mass., \$5.95 postpaid; the program:

Arne, Flute Tune
Bach, O Mensch Bewein; Sonata 4.
Couperin, Offertoire Grands-Jeux (Solennelle)
Dupre, Cortege et Litanie
Loeillet, Air Tendre
Pachelbel, Was Gott Tut

This proves to be one of the most enjoyable disks of organ music in T.A.O.'s library, because with one single short exception the whole thing is delightfully colorful, rich, honest organ music of the kind we could have had in the days before the bizarre overcame our intelligence, but we didn't have because recording engineering had not been sufficiently developed.

Mr. Hilliar has a style of technic that is individualistic. It is clear, clean, precise; phrasings are graceful; there is a drive to it that makes it emphatic, never apologetic. And it is highly colorful. The organ is the only instrument that has such color possibilities. Mr. Farnam had his own peculiarly perfected technic and, surprisingly enough, also a hunger for delightful colorings and color contrasts.

For my taste, I find these things in this disk. There are abundant mixtures in the organ, but they are prominent only in part of the Couperin. There are also beautiful flutes of all pitches, but they too are correctly used, for solo and in the dangerous 16-8-4-2 type of combination; yet unerring taste controls their use. How loud you want your music is your own business; I want most of mine



SOME CLERGYMEN ARE GRAND

The hand of Dean Merritt E. Williams, Christ Church Cathedral, Springfield, Mass., who was vitally interested in the new Austin from the beginning. Mouth is that of 32' CCCC tulip-wood Diapason; pipe weighs 2200 pounds, speaks 16 cycles a second; smallest pipe, in the Dean's hand, has 3/4" speaking-length, gives 12,000 c.p.s. The 32' pitch "is felt more than heard, but teamed with other pedal and manual work, it produces one of the grand effects unique to the organ alone among music instruments."

gentle & quiet, and I get it that way the whole way through. The 3-part writing is unusually well handled. The Pedal Organ here becomes not a foundation or basement but takes its place as a distinct medium just as each of the manual organs does.

I feel a let-down in O Man Bewail with which the second side ends; seems to me a poor selection for that spot; the music itself is not too interesting for concert. But in every other particular, this is the kind of recording that should make friends for the organ, chiefly because of the absence of the bizarre and the lavish use of tonal beauties of recognizable 8' pitch.

The stoplist of the organ is printed on the back of the container, along with notes about the compositions, and the complete registration used for each movement of the Pachelbel; strange that nobody ever did that before—it's intensely interesting to every serious listener and definitely should be to every organist, amateur or professional.—T.S.B.

SPECIAL SUMMER COURSES

Facts about the intensive courses being offered this year for the organist who realizes the need for outside stimulation to restore the energies and enthusiasms he has been exhausting through the year.

Deerwood Music Camp, both organ and choir work, Saranac Lake, N.Y., Aug. 24 to 31; March p. 73.

Denver Church Music Institute, service-playing, choir work, Denver, Colo., June 20-24; March p. 70.

Peabody Conservatory, organ, Baltimore, Md., June 27 to Aug. 6; March p. 76.

School of Sacred Music, choral and organ work, private lessons in organ, theory, voice, New York, July 5 to Aug. 12; Feb. p. 55.

Wa-Li-Ro, especially for choir work, directed by Paul Allen Beymer, Christ Church, Shaker Heights 22, Ohio, June 27 to July 1; Feb. p. 30 and March p. 92.

Westminster Choir College, masterclasses for organists, choirmasters, school-music supervisors, etc., with emphasis on choirs, Westminster Choir College, Princeton, N.J., July 11 to 31; March p. 80.

Ernest White & Edward Linzel, church music in its highest form, both organ and choir, for the best church use, private lessons and classes, Church of St. Mary the Virgin, New York City, June 13 to 24, and Aug. 15 to 26; Feb. p. 55, and March p. 91.

BALDWIN ELECTRONIC WITH ORCHESTRA

San Antonio Symphony, Victor Allesandro conducting

March 18 Saint-Saens' Symphony 3 was played, Margaret Atkins organist using a Baldwin Model 5, console at stage right with speaker-cabinets, 80 watts, behind her. Quiet section came off well; pedal notes were very soft, but gave good support to the orchestral voices. Quiet flutes were likewise effective in the chordal work. At the beginning of the finale, pedal was again effective; the full-manual chords, however, overloaded the speakers, marring the overall effect. I missed the bite of organ reed & mixture tone against the orchestral brass.

Conclusion: if an electrotone is to be used in this work, the Baldwin is probably the best available; I would prefer a Model 10, with its broader tonal spectrum. More speakers should be used; the crescendo should be limited so the speakers are never taxed; few sounds are less pleasant than speaker rumble. I would prefer the tone-cabinets placed behind the orchestra; the placement used made the electrotone sound apart from the ensemble, rather than as a part of it.

As usual, program notes contained no mention of the organist, despite this blurb: "... one of (the Symphony's) outstanding qualities is the extensive use of the organ, which makes the work virtually a Concerto for that instrument and orchestra . . ."; come, come now.—Dr. Charles E. Billings.



Organ in Church

By ROWLAND W. DUNHAM

Associate Editor, Church Music

YOU may recall that the Good Book frequently mentions the acceptability of praising the Lord with instruments. Those who have read Josephus—a fascinating parallel account of parts of the Old Testament—may recall similar advice as well as descriptions of music activities little short of astounding. Those accounts of the massed playing of thousands of trumpets would put to shame the tootings of our spectacular bands at a football game.

Some years ago I recounted the experience of a wellknown organist who succeeded a man who had given over practically all the music in his church to his choir. The congregation was so tired of the neglect of a splendid organ and other musical details that my friend was given four items to be observed. 1. Little or no unaccompanied singing; 2. A greatly increased use of the organ, with no limitations; 3. No Negro spirituals; 4. No humming.

These four requirements are recorded here because it seems to me they could be followed quite literally today in many churches. Unaccompanied (not acappella) choral music is today a growing fetish with organists. Much has been said, about the ghastly attempt in this area with inadequate choirs, by Mr. Goldsworthy and T.S.B.; needless to say I am in complete accord and have been for thirty years in these columns. More than ever today does condemnation of this fad need reiteration. The tremendous rage of highschool and college groups for unaccompanied choralism is naturally reflected in the choirloft. Three particular approaches to

perfection must be approximated to have such singing even passably acceptable. The singers must be able to sing accurately; they must maintain intonation which will not be disagreeable; they need training to produce resonance that will permit a volume range wide enough to color the music artistically. Lacking all three of these virtues, do not let your choir sing without organ support. Even at best too much is never advisable, for long stretches of such music becomes tedious.

Humming is never singing. Some believe it justified in special instances. For myself, I much prefer instrumental music to any imitation thereof. The better spirituals are indeed worth hearing as expressions of religious feeling. Sung in church by white people they are not appropriate or effective. This is said with the greatest respect and is in conformation with the expressed sentiments of a number of my good Negro friends in the profession.

As for the organ, the current stressing of choirs of all sorts, great and small, seems to discount the importance of the instrument usually regarded as the ideal means to musical expression in the church. To be sure, there are few organists who are sufficiently trained and possess the taste and imagination for even short improvisations or musically interesting modulations. Perhaps the usual procedure of having all responses sung, regardless of the capability of the choir or the worth of the music itself, may have something to do with the development of adequate skill by the organists. The result is apparent.

Use of the instrument is consequently limited to introductory preludes, occasional offertory organ compositions and the hubbub-compensating postlude. For me it would be far more acceptable to hear the organist in a simple two-phrase period of his own devising, or perhaps a good hymntune, than the wretched choral responses heard in most churches, sung with a muffled tonequality to words that defy identification.

Is it not time organists begin to give their instrument a chance to be heard beyond the preludes, accompaniments, and hymntunes? We are in the midst of a period of choral emphasis which needs some thought on the part of organists. So many of the choir performances are of that dehydrated semi-crooning type that one often wishes they would actually "make a joyful noise unto the Lord." This combination of all the infant, children, adolescent, teenage, highschool, and other adjuncts to the church-music program, makes a host of persons purported to come within the multiple-choir system. Papa and mama love it, preachers are delighted in its building-up possibilities. Does it constitute worthy adult church music? Many of us doubt it.

Organists: take account of stock. Start thinking about the place the organ should have to restore balance in our church music. Instead of "youth Sundays" with children singing two-part music in the fashion (and no better) of a fourth-grade room in the public schools, try a service with no choir at all. Some remember those famous Organ Masses which Joseph Bonnet used to present in Paris. In America they could be done with some regularity, displacing some of those frightful amateurish fiascos that are perpetrated today all over the country. It is a pleasure to report that Mr. Hilty has done such an organ-mass service here in Boulder.

This plea for my beloved organ will undoubtedly be read by but few who will be found willing to do something about it. Our instrument is the ideal medium for church music, fully the equal in its own right, of a really fine choir—so rare in our day. In spite of the extreme propaganda of those who enjoy the shrieking of highpitched mixtures, we still have many good organs on which can be played the music of every age—that written after 1750 as well as before.

Let us become organists, with musicianship worthy of our profession, who insist on the rightful position of the greatest of all instruments in its traditional surroundings in the church.—R.W.D.



E. HOLGER MOBERG & CO.

Mrs. Moberg on the left, Mr. Moberg & Moller organ center, and "snapshot of our very own Cherub Choir" lower right. Room contains organ, piano, recording-machine, record-player; "we purchased the organ in 1947, built our new home in 1951, moved and installed the organ here ourselves; ranks are Diapason Conique, Lieblichgedeckt, Salicional. I find the ensemble satisfactory and there is enough variety in both manuals and Pedal for a variety of music." Synthetic Quintadena and Oboe on Swell. All this in Taylors Falls, Minn.

MISS SOOSIE SPEAKS UP

And the letter is much too good to be withheld

Wha' happened? I always hang your yearly calendar in the choir-room and last year you printed it on two sides of the same sheet and kind of chopped up at that. I am a Miss Soosie who has been done right by in her church. Came here at \$10.00 a Sunday, only one service, one rehearsal.

One Sunday each June the minister is away at conference and the choir takes over for an hour or so of music—solos, duets, trios, anthems, and even an organ solo thrown in. Last year I played Liszt's Prelude & Fugue on Bach and the next week the finance committee voted me a 25% raise per week—unasked for by me.

We have an excellent choir, average attendance about 20, many solo voices in it and to my knowledge no jealousy.

I also accompany the Duneland Chorus, a group of singers within a 15-mile radius. Last spring we gave Rossini's "Stabat Mater" in three churches, each equipped with a different-sounding Hammond electrotone. Brother! Give me my 2m Hillgreen-Lane any day even though it's 25 years old.

When I first played for this church I was told not to play Bach, as the people wouldn't understand it. So I said "No Bach, no organist." I won. During the season I play a Bach Prelude & Fugue about once a month. One summer, as long preludes are not needed, I went through the Eight Little Preludes & Fugues. A year ago at our Sunday morning concert I played the D-Minor Toccata & Fugue and when I finished, the congregation applauded.

I am a better organist than typist. I studied over four years on a 4m in Gary. This present church is my fourth and I presume my last, as we moved to Chesterton with the idea of retiring here.

[We always told you Miss Soosie was the cream of the crop; the church having such an organist is luckier than it will ever realize—unless some day she leaves. Her name: Arvilla Phillips Peters, Mrs. Carl H. Peters to you.—Ed.]

TRUTH NOBLY SPOKEN

"An excessively brilliant flue chorus . . . now becoming increasingly popular . . . does not produce greater clarity, but a certain rather bizarre restlessness . . . Clarity does not depend on upperwork."—Noel Bonavia-Hunt in Feb. 1955 Musical Opinion, London. (Any reader needing proof of this should hear the Bach Prelude & Fugue as recorded by l'Oiseau-Lyre, Paris, played by a reed trio—oboe, clarinet, and bassoon.)

Two Church Fundamentals

AN IRATE reader objects to my comments on January p.27, bottom of first column, on what I would do to a communist: "Kill him the instant you find him. It doesn't matter if he's a professor in Harvard or a little sneak in the State Department in Washington. Kill him. Better to kill one such traitor than allow his employers to kill a hundred thousand innocent fellow-citizens." The reader says this is not the teachings of Christ.

He, like so many others who listen to preachers in church but never read the four Gospels, doesn't know what Christ did or said; he's a churchman but not a Christian. He knows what the church says, doesn't know what Christ says. Let me quote a few things—in the belief that no organist has a right to work in a Christian church if he knows nothing about Christ. You may challenge the broadness of that statement if you like, but you can't challenge these things which Christ said:

"Throw them into the furnace of fire"—Mat.13:41.

"You hypocrites . . . teaching as doctrines the precepts of men"—Mat.15:7.

"Destroy those murderers and burn their city"—Mat.22:7.

"Bind him hand and foot, and cast him into outer darkness; there shall be weeping and gnashing of teeth"—Mat.22:13.

"Woe unto you, scribes and pharisees, hypocrites . . . twofold more a son of hell than yourselves"—Mat.23:15.

"You fools and blind"—Mat.23:17.

"You serpents, you offspring of vipers, how shall you escape the judgment of hell?"—Mat.23:33.

"Go to them that sell, and buy for yourselves"—Mat. 25:9.

"For unto every one that hath shall be given, and he shall have in abundance; but from him that hath not, even that which he hath shall be taken away. And cast ye out the unprofitable servant into the outer darkness"—Mat. 25:29.

"Depart from me, ye cursed, into eternal fire prepared for the devil and his angels"—Mat.25:41.

"Into eternal punishment"—Mat.25:46.

How does that hatred of crooks and their evils stack up with what your preachers told you was the meek and mild and gentle Jesus? History records no man so gentle and helpful as was Christ; He made it His business to enjoy life and do kindnesses for all He met. But preachers—they who conspired to have Him murdered centuries ago—are today maligning Him as a mollycoddle and coward in the face of evil. They won't specifically attack evil because, they try to tell us, Christ was the embodiment of gentleness.

And in this connection, a tribute to the most Christ-like man known in our world today. He's an organist. He gives up everything, spends all he gets to help Negro savages of his beloved Africa, keeps nothing for himself. Among men of our generation none is so truly great as Albert Schweitzer.

I was never so distressed with the Christian church as on last Palm Sunday. They were shouting hooray & hosannah that day, and five days later they would be murdering the Man. Again in another two days they would be shouting hooray for Him again. And the rest of the year they'd be grabbing at dollars and talking about the church-invented mass of pious theories—forgetting all

about what Christ said and did.

Sometimes new readers get the notion that people whose writings appear in these pages get paid for it, but can you name somebody so important that you'd be willing to pay him or her for talking to you? In our very first issue there was an article by a great recitalist who has never yet been excelled, Dr. Charles Heinroth. Soon enough we followed with many articles by the world's greatest writer of books on the organ, Dr. George Ashdown Audsley; his reward, he often said, bless his memory, was in trying to do his share to make the organ an ever finer instrument.

There have been many such in the organ world. Without them there would be no technical-professional medium such as T.A.O. nor would there be such progress as has been made in every direction since T.A.O. was founded in 1918.

My job always was and still is to coordinate these materials, center the aim at a worthy target, and keep on firing. People who write for these pages are much like the members of an orchestra; they can't go off on their own individual slant but must fit into the general plan of things. Just as the conductor hears the whole group and each individual in it, so the job of an editor is to understand the broad plan & purpose of the whole magazine and see that each performer is in tune regardless of how new or old his idea.

Like all other organ students I was compelled to study Gregorian chant, the study consisting of rules and the retention of ancient notation; we studied the rules and notation, learned nothing of Gregorian or plain-song. Later I bought every book I could find. Still knowing nothing, I had many talks with Mr. George Fischer. From him I began to learn that there is no harmony for Gregorian, no accompaniment; the only way to gain the full beauty of it was to sing it unaccompanied.

Then I came under the influence of Mr. Ernest White and his Gregorian examples in the Church of St. Mary the Virgin; he knew that Gregorian should be unaccompanied, and it was in his Church I first began to like Gregorian as the ideal chant. I ultimately heard about the monks of Solesmes, but had no way of hearing them.

Recently Mr. Carroll Thomas Andrews of Toledo, Ohio, sent me something about Gregorian recorded by the monks choir of Solesmes Abbey and I sent my check \$11.90 for the disks, l.p. 12" 33 $\frac{1}{3}$, two in a box with explanatory notes. You can do the same; Gregorian Institute of America, 2132 Jefferson Ave., Todelo 2, Ohio. The disks are arranged for automatic changer; to hear all four sides makes me get up once to put the disks on the machine, again to turn them upside down, and the third time to put them back safely in their containers and box. Listening time is 45m 42s for the first two sides, 49m 45s for the second two; total 1h, 35m, 27s. And I at last know what I think of Gregorian and how it should be done.

My little village church once tried one piece of Gregorian, done by choir and congregation; I suppose the pious Episcopalians were grumbling at this bit of Roman Catholic invasion of their sanctuary. Through timidity—or the same ignorance that originally infested me—they tried an accompaniment to it. But from that one experience I was convinced that any Episcopal church could immensely enrich its services by dropping measured chants and using Gregorian exclusively unaccompanied.

Any reader who dare try it, in cooperation with his rector, should buy the Solesmes disks and play them several times for his assembled choir, rector, and vestry, before doing them in service. To my ear the range sounds comfortable for men's voices, but I was surprised to have my piano tell me I was wrong. But by the nature of Gregorian,

transposition is easy and certainly should be done to make it easy for men in the congregation to sing; they shouldn't be required to go higher than B-flat or C, for past that point they'll stop singing unless the ladies and tenors among them hold up in good volume.

Study material? Not for me: I shall be playing them often, entirely for the pleasure they give. When I was a kid I thought the Catholics would bite my head off if I came anywhere near them. Now I've learned to respect & admire them as being the presentday successors to those first Christians who had spunk enough finally to remember Christ and tell the whole world about Him. And if you can find a fine civilization anywhere in the world based on other than the Christian religion, go to it. You can't. There is none. Proof of the pudding.—T.S.B.

AUDSLEY MEMORIAL LIBRARY

Acquires an addition, thanks to Jean Pasquet

The full paper is $5\frac{1}{2} \times 3\frac{3}{8}$, printed on the one side and here reproduced in the same size as the original; that damaged type on the right end is due to damage to the original document—and no wonder, for it was kicked around for 54 years.

On the back of it is the following set of notations written in ink, presumably by the organist who mailed the slip to Votey; we condense its seven lines (to save space here): "Sw #1, Ch #2, Gt Gamba, 3 Ped Stops to Sw & Ch, Eh to Gt, Sw to Choir." The Gamba was changed in other handwriting to "Dopp Fl & Trump," and in pencil was a notation at the bottom we can only guess at—"Pilgrims Chos (Tannhauser)." Your guess in all this is as good as ours.

Says Mr. Pasquet: "This slip was found in the original Roosevelt organ (since rebuilt by Moller) in the Old First Reformed Church, Brooklyn, N.Y., which original Roosevelt 3m I played 40 odd years ago. Dad, Lawrence Munson, was organist there when he died." "Dad" was Mrs. Pasquet's father.

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Farnaby, O salutaris Hostia
Unknown, Adoramus Te
Rehm, Tantum ergo
*Langlais, Missa Solennelle
Philips, Ave Regina
**Fayrfax, Mag. & Nunc dim.
Gabrieli, Beata es Virgo Maria
Schroeder, O salutaris
Perti, Adoramus Te 2
Desderi, Tantum ergo
*Gretchaninov, Missa Festiva
Handl, O salutaris
**Tallis, Mag. & Nunc dim.
Monteverdi, Salve Regina
Carey, O salutaris
Noyan, Ave Verum
Boellmann, Tantum ergo 3
*Plainsong Mass
*Langlais, Missa Solennelle
Goodman, Alleluia
**Tompkins, Mag. & Nunc dim.
Schroeder, Salus humanae sator
Tallis, O salutaris
Ruffo, Adoramus Te
Stradlmayr, Tantum ergo
*Peeters, Missa Lutgardis
Cooper, Gloria in Excelsis
Byrd, Mag. & Nunc dim.
de Ranse, Tota pulchra es Maria
Peeters, O salutaris
Bai, O bone Jesu
Bruckner, Tantum ergo 3

BACH GETS MISTREATED

by Eugene Ormandy and his Philadelphia Orchestra when they attempted to make a concert in Carnegie Hall, New York, April 4, 1955, of his great religious expression, "The St. Matthew Passion." Church music should not be treated to commercialized concert uses.

MARGARET WEBER

played her own Trio Sonata in E, in her recital Jan. 25 in St. Paul's Methodist, Toledo, Ohio. Bach and Elgar's Sonata were the other two numbers.

FLOR PEETERS

is writing an organ composition for Album 5 in the Novello Organ Music Club, announced on our March p. 72. This is a new publishing plan that gives organists the benefit of exceptionally low costs for new organ music by some of the organ world's most successful contemporary composers.

SCHOOL OF SACRED MUSIC

announces two of its organ students have received Fulbright awards for foreign study: Harland J. Jylha and Allen J. Sever. In addition to the March p. 97 list, organ recitals have been given by Albert Russell and Frederick Wells, the latter using one American composition on his program, Hindemith's Sonata 1.

LEOPOLD STOKOWSKI

has been signed on a three-year contract as conductor of the Houston Symphony, Texas.

LAUREN B. SYKES

Programs of his college choirs

Having recently reduced his load of work by resigning from Portland (Oregon) Symphonic Choir, Mr. Sykes retires Sept. 1 from Multnomah School of the Bible. Here is the spring concert of the Multnomah choir—16s-21c-11t-13b, divided into two groups each for 8-part unaccompanied work: Le Jeune, Jerusalem the Golden
Bach, Now shall the grace
Purcell, Let my prayer come up
Haendel, God hath now ascended
Tchaikovsky, O praise ye God
Mueller, He that dwelleth
Kemmer, Roll Jordan roll

There is a balm in Gilead
Mueller, O for a thousand tongues

Optional numbers were Muciler's "A mighty fortress" and Grieg's "God's Son



CHARLES HARLAN CLARKE

has returned home to America after a period of residence in Germany where he was studying organbuilding seriously in the Walcker factory; he's a Mus.Bac., as interested in the organ itself as in playing it and directing church music.

has made me free"; narrators for the season were Bob Brichoux, Wilma Miner, Kenton Thielen.

Here is the program of Pacific Bible College choir:

Bach, Blessing glory and wisdom
Schutz, I am the resurrection

O sing ye unto the Lord

Brahms, Create in me O God

Grant unto me the joy

ar. Page, Rock-a-my soul in the bosom

ar. Kemmer, I want Jesus to walk with me

ar. Dawson, Ain't a that good news

Glarum, Sing praises

Noble, Go to dark Gethsemane

James, Sing and rejoice

Davis, Carol of the Drum

Vandenberg, Praise God in His holiness

Mr. Sykes took his Pacific Bible choir on tour from Seattle, Wash., to San Diego, Calif.; in May his Oratorio Society of 100 voices gives Rogers' "The Raising of Lazarus."

DOROTHY J. YAHN

pupil of Charles H. Finney in Houghton College, gave her Mus.Bac. recital March 25, playing Sowerby's Pageant of Autumn and Weaver's The Squirrel as her American numbers, along with pieces by Bach, Corelli, Dupre, and Karg-Elert, and an ancient Pastoral arranged by Clokey. Another of Mr. Finney's Mus.Bac. candidates joined in a concert with a contralto Feb. 25.

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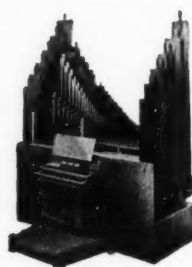
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OBERLIN, OHIO

DAVID CRAIGHEAD*Gives a broadcast series in Pasadena*

Said the attractively printed folder, "KPPC is proud to present for your listening pleasure" a Wednesday 7:15 and Sunday 6:45 series of organ programs, 26 in all, between March 16 and June 12, from Mr. Craighead's Pasadena Presbyterian, which owns & operates KPPC. Here are the complete May and June programs:

The Wednesday Series

*Bach, Fantasia G
 Buxtehude, From God I Ne'er
 *Bennet, Sonata: 2 Mvts.
 *Bach, Sonata 1
 *Noehren, Sonata
 *Ancient, Aria da Chiesa
 Andriessen, Toccata
 *Lang, Tuba Tune

CYRIL BARKER*A.A.G.O., M.M., Ph.D.*

Detroit Institute of Musical Art
 (Affiliated with the University of Detroit)
 Central Methodist, Lansing

ARNOLD E. BOURZIEL*M.A., A.A.G.O.*

Organist and Choirmaster
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Rittenhouse Square, Philadelphia

Arne, Flute Solo; Gavotte.
 Darke, Fantasy

The Sunday Series

*Messiaen, Ascension Suite: 3 Mvts.
 *Mulet, Byzantine: Nave; Chant Funebre.
 *Mulet, Do.: Stained Glass; Processional.
 *Willan, Nun Preiset Alle
 Maleingreau, Suite Op.71
 *Reger, How Brightly Shines
 *Croft, Voluntary
 Titcomb, Prelude
 Bach, 2 Choralpreludes
 *Sowerby, Rejoice Ye Pure
 McKinley, The Day Thou Gavest

We list here chronologically some of the more interesting numbers from the earlier programs.

Sowerby, Carillon
 Ducasse, Pastorale
 Edmundson, Easter Spring Song
 Hollins, Spring Song
 Karg-Elert, Sun's Evensong
 Rogers, March
 Imbrie, Nocturne
 Clokey, Jagged Peaks; Canyon Walls.
 Guilmant, Marche Religieuse
 Purvis, Vexilla Regis
 Biggs, Carillon O Filii
 Franck, Chorale E
 Bach, Toccata-Adagio-Fugue C

"Won't you let us hear from you if you enjoy these programs?" asked a note on the leaflet. Wonder how many took the trouble to report on the selections they liked and those they didn't like? Mr. Craighead

EUGENE A. FARNER*COACH*

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Harold Fink*Recitals*

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CHARLES H. FINNEY*A.B., MUS.M., F.A.G.O.*

Chairman, Division of Music & Art
 HOUGHTON COLLEGE
 Houghton New York

Norman Z. Fisher*M. S. M.*

Organist and Choirmaster
 First Presbyterian Church
 Shreveport, Louisiana

MARGUERITE H AVEY

EVERETT JAY HILTY

Director, Division of
 Organ and Church Music
 UNIVERSITY of COLORADO
 Boulder

RECITALS

LECTURES

Horace M. Hollister*M. S. M.**Organist-Director*

Mt. Lebanon Methodist Church
 3319 W. Liberty Ave., Pittsburgh 16, Penna.

played the programs given here complete; Kathryn James played four during April. Mr. Craighead is under Colbert-LaBerge concert management.

CATHARINE CROZIER*A program and an appraisal*

Compare this with her program on p.94, March, and you'll see how this artist varies her programs on tour; played April 19, 1955, in Kountze Lutheran, Omaha, Neb.: Greene, Voluntary Cm

Wesley, Air
 Daquin, Noel
 Raison, Trio en Passacaille
 Bach, Passacaglia
 Brahms, 2 Choralpreludes
 Langlais, Gregorian Paraphrase Te Deum
 Ducasse, Pastorale
 Bingham, Rhythmic Trumpet
 Edmundson, Gargoyles
 Langlais, Nativity
 Dupre, Prelude & Fugue Gm

"Here is a gal whose personal charm and attractiveness match her exquisite music."—O. H. Jekel. Miss Crozier is under Colbert-LaBerge concert management.

DR. CHARLES E. BILLINGS

is now abroad on the urgent business of America, the one nation on the globe that so dearly loves to meddle into the private affairs of every other nation on earth—at the slightest pretext. The good-by schedule: started final exams March 22, more classes till April 8, married April 16, shipped to England about ten days later, expecting to be an aeromedical examiner and hoping to be flight surgeon. Dr. Billings likes music but is a medical man above all else.

PRIZES & COMPETITIONS

\$200.00 is offered for an organ composition to be published by Gray; details from American Guild of Organists, 630 Fifth Ave., New York 20, N.Y. \$150.00 is offered for an Old Testament setting for 3-part women's voices; details from United Temple Chorus, Box 48, Woodmere, N.Y.

NEW PHONE NUMBER

T.A.O.'s telephone now under the new dial system is EL-1-0947, meaning Elgin-1-0947. For my own convenience I have extensions to my home, but life will be sweeter if all calls wherever possible be made during my official hours, 9:00 to 4:00, six days a week and all holidays excepting Christmas. A warning: we have cut-offs installed and can silence incoming calls whenever I'm in a bad mood—which E.L.L. says is continuous. The telephone engineers, bless them, are planning so that in the near future New York City subscribers will be able to dial direct to every important city in the nation and, we presume, vice-versa.

William H. Barnes*Mus. Doc.*

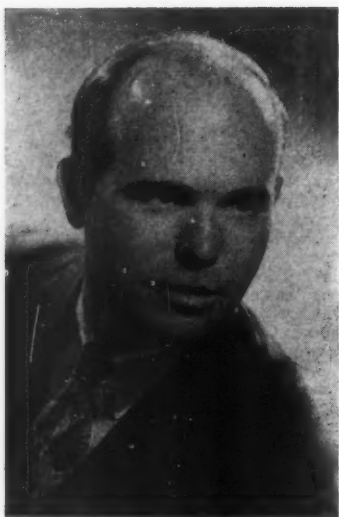
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G. RUSSELL WING
of the First Congregational, La Grange, Ill., has been appointed to the First Methodist, Corpus Christi, Texas, with 3000 members and a new \$2,000,000. plant being built; "looks like they are in earnest about developing a thorough-going choir program, with a fine big organ in prospect in a couple of years. It has been hard to move, for the people in La Grange have been most wonderful to us."

FORT WORTH, TEXAS

Maas-Rowe Symphonic Carillon installed
Polytechnic Methodist Church March 20 dedicated a Maas-Rowe 'Symphonic Carillon' to which the Fort Worth Star-Telegram paid lavish attention both before and after the dedications. Pending the arrival of reliable details from the Maas-Rowe office, the following statements come from the newspaper report.

Louis A. Maas personally supervised the installation, the Amon C. Carter Foundation presented the instrument to the Church, it has a total of 111 tuned metal rods or bells struck by electrically-operated hammers; the vibrations are picked up and amplified with a power-output of 900 watts through a bank of 18 speakers in the Church tower, these being used to insure smooth distortion-free projection of tone rather than mere volume.

The instrument is played from a separate 2-manual console, and also, we believe, from the organ console with proper keyboards attached.

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Paul Rowe, inventor of the instrument, gets his tone by using two bars or bells for each note, "either of which can be selected at will by the performer." Here are some of the selections played for the dedicatory recital:

Arcadelt, Hear Our Prayer
Dvorak, New World Largo
Bach, Jesu Joy of Man's Desiring
Mendelssohn, Consolation
Lichner, The Bells
Burgeois, Praise God From Whom
Lefevre, University of Chicago Suite
Grieg, I Love Thee
Mason, My Faith Looks Up
Marsh, Texas Our Texas

Some were solos and some were duets between the two instruments. Incidentally a thought worth remembering: The Rev. Thomas Carruth in his sermon said, "I don't know what tomorrow holds, but I know Who holds tomorrow." This probably because the new instrument is housed in the Church's tower, called Tower of Appreciation.

WHITE STUDIO NOTES

Church of St. Mary the Virgin, New York

"The programs are for your curiosity. We never expect to make even a dent in things, but we plug along in our own way because we like it." By plugging along in their own way Ernest White and his associates have worked a much larger revolution in church-music practices than they realize—which is the way things always go when competent men set their hearts on an ideal.

The March Sunday evening 9:20 recitals in the Studio included, among other things:

Reubke's Sonata and Haydn's Floetenuhrstuecke (5 mvts.) played by Wm. Barnard.

Dandrieu's Dialogue, Palm Sunday Offertoire, and Magnificat D; Maleingreau's Offrande Musicale; Tournemire's Purification

B.V.M. (5 mvts.) by Mr. White.

Bach's Concerto in G, and Maleingreau's complete Symphonie de la Passion, by Phyllis Horne.

Dupre's complete Stations of the Cross, by Marie Schumacher.

"After Evensong & Benediction Sunday nights Mr. Linzel gave as a postlude one each of the Tournemire Seven Last Words From the Cross, by the end of Lent completing the whole set."

INESCAPABLE RESULT

"For the first time I am admitting I cannot solve a problem: the federal tax form. I feel I must give up the riddle. Why did congress make such a complicated mess of an ordinary citizen's form? I guess just to make it hard or impossible. What a world." (One of the greatest organists in America.)

RICHARD PURVIS

Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

Cora Conn Redic

MUS.DOC., A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

Marie Schumacher

SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott

Organist - Composer
THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Dodsley Walker

SAMUEL WALTER

BOSTON UNIVERSITY
Marsh Chapel

Harry B. Welliver

Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. RUSSELL WING

M.S.M. — Organist & Director
FIRST METHODIST CHURCH
Corpus Christi, Texas

Harry H. Huber

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University Methodist Church
Salina, Kansas

August

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Detroit

Harold Mueller

F. A. G. O.
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ROBERT OWEN

Christ Church
Bronxville New York

Roy Perry

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Kilgore, Texas



LeROY V. BRANT

contributor to T.A.O., choral conductor, organist, Mus.Bac., citizen who takes politics seriously, retired from church work ten years ago, now retires as organist for the Scottish Rite bodies in San Jose, Calif. Mr. Brant has been a great help to the organ world and to his city and state.

DR. ROBERT LEECH BEDELL

presented his associate Iris M. Weeks in a May 3 recital in Covenant Lutheran, Brooklyn, Miss Weeks using among other things these works by Dr. Bedell: l'Heure Mystique, March Pontificale, Petite Marche Champetre.

PAUL HINDEMITH

has been awarded the \$35,000. Sibelius prize; the newspaper, loving everyone but an American, calls him a German. He was born in Germany in 1895 but came to America in 1937 and became a citizen in 1946. Had the Sibelius-prize committee known that, he'd never have gotten the prize. Never honor an American; that's the world-wide policy—but love those American dollars.

GEORGE W. KEMMER

retires July 1 after a third of a century with St. George's Episcopal, New York City, where he has one of Austin's finest organs with complete sections in chancel and gallery; his choir of adults has been supplemented by a choir of girls, both groups exceptionally well trained; his annual services of Negro spirituals invariably draw packed congregations. Choir-room facilities in St. George's are unusual and most attractive.

MODULATION

In that unexpected emergency

The Instant Modulator is now in its sixth edition, by Marvin Music Edition. While an abrupt change of key is often desirable, a smooth modulation is even more important when an emergency upsets the appercart and the organist can serve his church best by not letting his congregation realize something has gone wrong.

By thus bridging "smoothly and inconspicuously" an experienced organist can "cope with emergencies that occur even in the best-rehearsed service."

As reported several times in these pages, the Instant Modulator is a slide device that enables the novice to go from any key to any other without hesitation or awkwardness, for the exact notes to play are given clearly in the customary notation, the sliding feature being used to bring any two keys together for the transition.

NEW YORK CITY

religious population according to the Health Insurance Plan of Greater New York, as reported in the March 21, 1955, New York Times:

47.6 Roman Catholic Christian

22.8 Protestant Christian

1.6 Other "religious groups"

26.4 Jewish, and the missing quantity covers those who failed to report.

DR. JAMES ALLAN DASH

was heard April 2, 3, 9, 10, over the N.B.C. network in Mozart's "Requiem," Rossini's "Stabat Mater," Faure's "Requiem," Haydn's "Creation," done by his choir of Lovely Lane Methodist, Baltimore, Md.

JOHN A. DAVIS

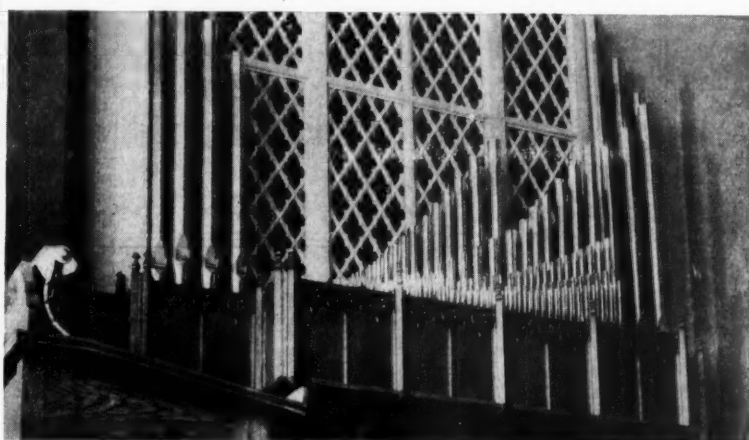
of Park Congregational, Grand Rapids, Mich., has been appointed to West Point Cadet Chapel, effective after the Easter season; he's a graduate of Westminster Choir College and a worldwar-2 bomber pilot. His work with Dr. Williamson should fit him for the choral end of Cadet Chapel and his worldwar-2 experience fix him up with the top brass of West Point. Heaven help him.

CHARLES ENNIS

of the Chapel of the Intercession, New York City, has been appointed to St. Paul's, Flatbush, Brooklyn, N.Y.C. Marshall Roberts succeeds him in Intercession.

PAUL SWARM

of Church Music Foundation is out to reform humanity in many things in addition to church music. All need reforming too. For example, letter-writing. "Is everyone dear?" he asks in one of his commanding circulars. He's attacking "ineffectual stilted business letters." The speaking voice and how we use it—or neglect it—is dealt with in another circular; and he gives a list of circulars and pamphlets on the subject.



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OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

William Walter Carruth died in August last year in California; he was born July 5, 1884, in Oakland, graduated from Yale in 1913 with the Mus.Bac., studied organ with H.B. Jepson and Widor, married Connell Keefer in 1923, was organist in Connecticut several years before moving to Oakland where he was organist of various churches. Information of his death reached T.A.O. only recently and he is recorded here because of his prominence in the organ world.

Harl McDonald, March 30, Princeton, N.J., born in Boulder, Colo., July 27, 1899, he was a composer, managed the Philadelphia Orchestra since 1939, received his Mus.Doc. from Redlands University, is survived by his widow and two daughters. Like many true musicians, Dr. McDonald was highly sensitive; on his way to Princeton he had seen a bad accident on the N.J. Turnpike and died of heart failure while playing the piano for a sound-film he was directing.

Mrs. Virginia Scott, March 17, New York City, aged 94 years, said to have been organist of several New York churches and treasurer of a Y.W.C.A. management committee for 31 years.

Hugh G. Snook died last September, survived by his widow; again not a word about him in any available reference work on musicians—the customary lot of the hard-working organist. Lived in Lakeland, Fla.

CHURCH BUDGETS

Example from Atlantic coastal state

Congregation numbers about 200, preacher directs the choir of a dozen or so members; this is the 1955 budget.

\$11,793. Total budget;
3,200. Preacher's salary, plus
1,166. Manse allowance, car, and annuity,
360. Janitor,
260. Organist;
160. Additional for preacher's part of the work,
50. Additional for music part;
1,804. Taken for work outside the church, which is over 15% whereas even a tithe would be too high for this small church to pay for outside uses—and the poor minister probably has to work too hard for the modest \$4,366, allowed him.

It's only a small town of twelve hundred people, so what's the answer? No Baptist would go to a Methodist church, but if all Christians were willing to center on one church—but who in his right mind would ever expect Christians to act that way?

HUGH PORTER

School of Sacred Music

UNION THEOLOGICAL SEMINARY

New York

In spite of all this, take a look at the anthems done at last year's Christmas pageant:

Vulpus, Now God be praised
Plainsong, Oh come Immanuel
Bach, Break Forth
Welsh, Come Thou long-expected Jesus
Adams, O holy night
McDonald, And there were shepherds
Gevaert, The Magi Kings
Praetorius, To us is born

Lo how a rose
Davis, Shepherds awake
Bortniansky, Cherubim Song

METHODISTS
in the States now number 9,223,152, a gain of 71,628 over last year, says the Methodist statistician in Chicago.

PIANISTS CAN DO IT
Here's the Nov. 19 recital by Jacob Lateiner in Town Hall, New York City:

Bach, Partita 6 Em
Beethoven's Sonata in C, Op. 53
Schubert, Four Impromptus, Op. 90
Prokofiev's Sonata 7. The audience paid to hear it and Olin Downes gave it over 17" of review in the New York Times. The mono-colored piano can't compare to the richness of an organ, but ever hear of Mr. Downes' paying any attention whatever to any organ recital? It's not the organist's technic that's lacking, not the appeal of the organ; it's only the monstrous repertoire and screeching fortissimos that keep people away.

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

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Missoula

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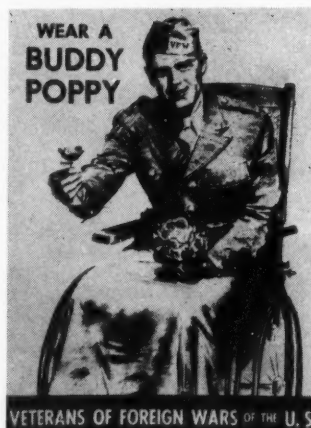
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THE MARVIN MUSIC EDITION
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A WORK-REHEARSAL

Christ Church Cathedral, Houston, Texas

J. H. Ossewaarde persuaded the local fraternity to jointly sponsor with him a visit by Dr. Leo Sowerby to conduct a public work-rehearsal of Dr. Sowerby's "Forsaken of Man"; "over 250 outsiders listened to the rehearsal, some of them from out of town; John Boe and his choir of St. David's in Austin planned to do the work also, so some of them came to Houston to join in the rehearsal. It was lots of fun.

"Monday night Dr. Sowerby lectured on his organ compositions, and Anthony Rahe and I played the examples. The whole idea was novel and interesting and I hope we may do something like it every year—bringing one of our foremost church-music composers to lecture or interpret their own music."

Mr. Ossewaarde's Lenten evensongs at 5:00 from Feb. 27 to April 3 presented these cantatas and oratorios:

Handel's "Messiah"
Bach's "Jesus Thou my Wearied" (78)
Debussy's "Prodigal Son"
Mozart's "Litany" Bf
Brahms's "Motet on Psalm 51" and "Alto Rhapsody"

Sowerby's "Forsaken of Man"

RAY BERRY
and Dorothy Rodenmayer Follmer were married April 11, 1955, in St. Stephen's Cathedral, Harrisburg, Pa.

THINK IT OVER

"Explanation and interpretation are necessary in a newspaper that wants to do a good job today."—Turner Catledge, managing Editor of the New York Times.

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A REAL FIRST?

The Pennsylvania fraternity was scheduled in March to have Joseph S. Whiteford of the Aeolian-Skinner staff as its featured speaker; when illness prevented his leaving his home that day, the telephone company came to the rescue at the Philadelphia end—Mr. Whiteford had his own end provided for—and he made his address by phone and was able to hear and participate in the discussions in Philadelphia.

OOPS! IT'S SUNDAY

A snoop in New York City saw some office workers going to work on March 6, complained to the police, and the manager got a summons; the upshot was a trial and fine of \$5.00, which the corporation paid. A State law of 1881 prohibits lots of things—if corporations (instead of workers) are concerned.

Charles Harlan Clarke*Mus. Bac.*

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With a sympathetic priest, a comparatively new and adequately large Moller organ, and a receptive congregation, Mr. McDermott again gave a series of six 4:45 pre-service Lenten meditations; repertoire is here given chronologically.

*Widor, Son. 6: Allegro; Adagio.

*Reger, O Sacred Head

Bach, Fantasia & Fugue Gm

*Bach, Passacaglia

*Widor, Son. 5: Allegro Cantabile

Dubois, Toccata G

*Bach, Little G-Minor Fugue

Guilmant, Lamentation

*Reubke, Sonata excerpts

Faure, The Palms

The caliber of Mr. McDermott's appreciation of music is shown by this comment:

"Dr. Charles Heinroth made a number of player-rolls which record his playing to a remarkably fine degree. With the exception of these rolls, there is no complete record in existence of his unique projection of music save in the minds & hearts of those who had the privilege of hearing him. The playing of this supreme artist should be preserved for posterity if at all possible.

"Best of all, Dr. Heinroth although in retirement is very much alive and could possibly be induced to supervise personally the making of phonograph records from his available player-rolls." To all of which T.A.O. shouts a hearty endorsement. Are any of the builders for whom he cut the rolls equipped to provide recordings as suggested?

MEMORIAL IDEAS

"The Easter lilies near the organ console are in memory of Russell V. Morgan, organist from 1923 to 1948, and are the gift of his wife and daughter," said a note on W. Wm. Wagner's Old Stone Church, Cleveland, 16-page Easter calendar. A harpist and violinist graced the Easter services of N. Lindsay Norden's Prospect Street Presbyterian, Trenton, N.J.; "their music is made possible this Easter morning by Mrs. Hanzsche in loving memory of Dr. Hanzsche," said a calendar note.

KNOW YOUR BIBLE?

Here are some alleged facts

A fifth-century manuscript of the New Testament, which the New York Times calls "The Yonan Codex, oldest known life of Christ in the language used by Christ," is now deposited in the Library of Congress, Washington, D.C. It was taken from a bank vault, first shown to Eisenhower in the White House, and then deposited in the Library—all of which took 90 minutes and during which time it was insured for \$1,500,000.

The Times, bless its editorial heart, said the book had been inherited by the family of Norman Yonan of Washington, it's a book and not a scroll, a heavily guarded motorcade transported it, it's only loaned to the Library but a representative of the owner said there was "no expectation" of ever reclaiming it from the Library. They are now trying to raise \$3,000,000. to buy it, preserve it, translate it, print copies for public sale and have facsimiles of the original also available.

The book, says the Times, had been kept for centuries in a church in northwest Iran; during the slaughters of 1918 the Yonan family took it to Iraq and Norman Yonan later brought it safely to America.

UNSUNG HYMNS

Reported by Mrs. Jervey D. Royall

This is what we do about new hymns in St. Paul's Lutheran, Mt. Pleasant, S.C.:

Determine what hymns are not known;

Arrange them according to appropriate season;

Teach them to the choir, for use as an anthem—solo stanzas, men, women, unison, parts—use our imagination;

List in the bulletin the following Sunday as a regular hymn for the congregation to sing;

If a suitable hymntune prelude is available on that same tune, use it to further drive the tune home to the congregation.

We have 12 in the choir and the instrument is a Baldwin electrone.

DR. CLARENCE L. SEUBOLD

whose retirement was announced in February T.A.O. can now hear the music of his last service as often as he likes; a tape-recording was made as a surprise for him.

IGOR STRAVINSKY

has been awarded the Sibelius Gold Medal, awarded once every five years for distinguished service in music; he's now living in New York City.

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ALCOHOLICS IN CHURCH
St. James' Episcopal, Donald L. Coats organist, has established facilities for meetings of the Alcoholics Anonymous fraternity on Sunday evenings in New York City, the only day of the week not otherwise providing accommodations for these worthy victims. Alcoholism is exactly like socialism and communism; the victim never wakes up to his dangers until it is too late.

Edwin Arthur Kraft

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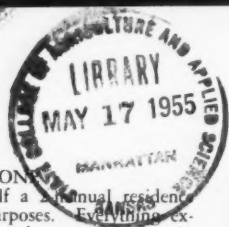
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REMEMBER THE EVIL DAYS?

M. Elizabeth Herpel remembers well

"T.A.O.'s pungent truisms on Rooseveltism strike a responsive and endorsing accord in my solar plexus (?), spleen (?), brain (??); to prove my accord I enclose a sample of my voiced protest:

"Because I've been housed in
With an injured knee,
I've had spare time to remember
How things used to be.
In the days before Roosevelt,
Eleanor and Truman—
The Hearts of our Solons
Were really quite human.
Christmas cards and good wishes
Could be mailed for one cent,
No matter the size
Or where they were sent.
Now the Big Boys think only in billions;
No doubt they'll soon banish
This card of civilians.
That's why I'm using one
For your greeting.
May your Christmas be merry
And the New Year intriguing."

Mrs. Herpel was more of a prophet than she realized. Now her printed greeting card costs 100% more for postage alone, and probably 200% more for the labor of having it printed.

DR. JOHN F. CARRE

has been using in his recital the following original compositions of his own: Sonata Eroica, Cloister Shadows, Sierra Madre, Elegy of the Bells, Toccata Em.

PAINFUL FIGURES

You can add these up in any way you like, but they were given by an Episcopal clergyman one Sunday in his sermon, and jotted down for the edification of T.A.O. readers:

245 contributors, theoretically;
178 pay, actually;
106 paid up in full two Sundays before the close of the fiscal year;
56 paid five Sundays or less, and then quit paying.
102 pledged 5 cents to 50 cents a Sunday;
100 pledged 50 cents to \$1.00 a Sunday.

IT'S A SMALL WORLD

with only 2,517,000,000 people in it to make trouble, stir up wars, and get pensions: figure compiled by the United Nations statistical office. There'd be some sense to it if each of them wanted to buy an organ.

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DR. NORMAN COKE-JEPHCOTT

gave the following recital of his own compositions March 13, 1955, in St. Thomas Church, New York City: Lento (from Terzetto), Fugue on Bach, his arrangement of Londonderry Air, Bishops' Promenade, Legende, and Miniature Trilogy (Prelude, Ground Bass, Toccata).

NAME CHANGED

Broadway Tabernacle, New York City, has changed its name to Broadway Congregational. The preacher says the name Tabernacle has frequently led to misunderstandings; he was probably thinking of Gospel Tabernacle, not too far away in walking distance but miles away in approach to the thing a Christian church should represent.

Harold Schwab

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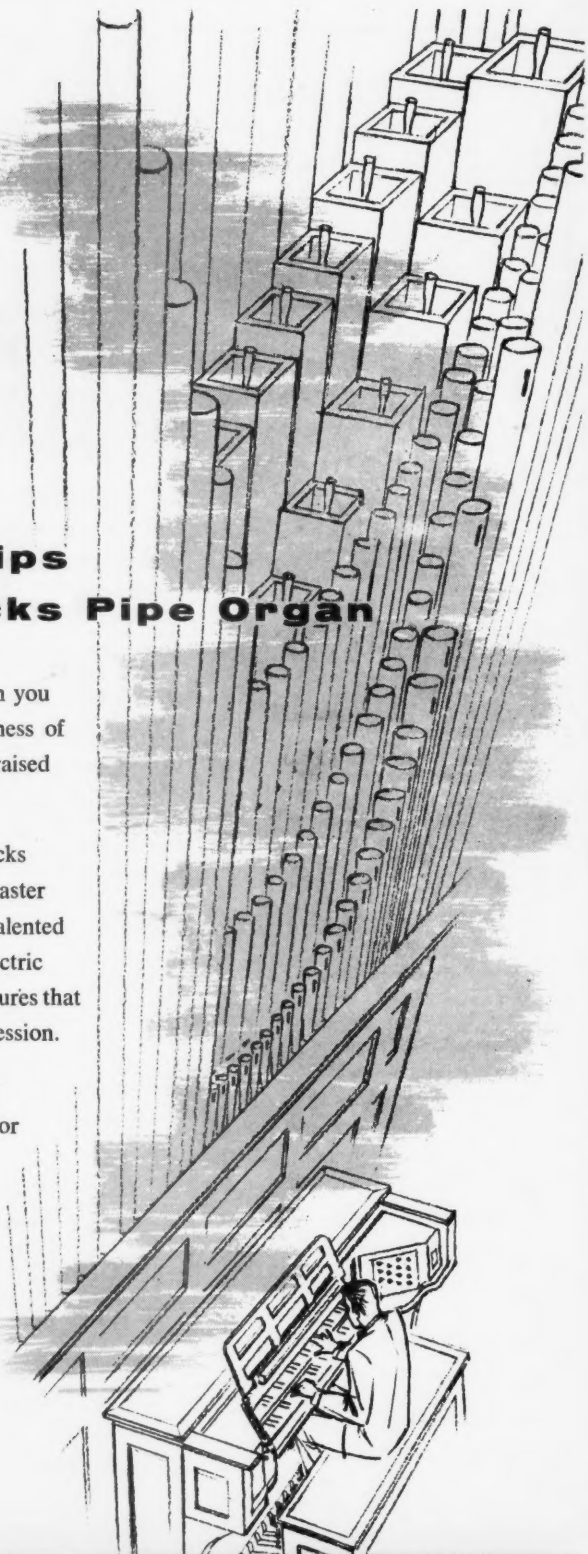
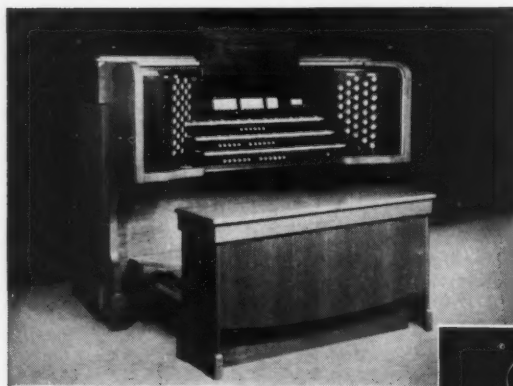
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